



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"Let my words, good brother FAUSTUS, pearce into your adamant heart."

Again, the lines referring to a call for mercy, which Dr. Baker assigns to Faustus, are surely Marlowe's repetition of the old man's words,

"repent, aske mercy, and liue";

and also—

"and desire God for his Sonne Christ his sake, to forgiue you."

Lastly, the "otherwise incomprehensible reproach of Mephistophilis" is not dependent upon Faustus' call for mercy, but is Marlowe's rendering of the lines (as he read on in the *English Faust-Book* version):

"Begin againe, and write another writing with thine owne blood, if not, then will I teare thee all to pieces."

ALFRED E. RICHARDS.

Princeton University.

OLD PLAYS.

To the Editors of *Mod. Lang. Notes*.

SIRS :—Apropos of Prof. Dodge's communication concerning the performance of old plays, I wish to state that a presentation of an Old Testament cycle consisting of *The Creation and Fall of Man*, *Noah's Ark*, *The Sacrifice of Isaac*, and *The Shepherds*, was given at the Educational Alliance, New York City, May 13, 1905, by The Dramatic Club of the Thomas Davidson School.

Each play in the cycle was a composite constructed out of the various English versions. Nothing was added. Where a word was so far obsolete as not to be found in Shakespeare, a synonym was substituted, unless the context distinctly showed the meaning. The reproduction was historical so far as this was conveniently possible in a modern theater and before a modern audience. For instance, the figure of God could not very well appear on the stage.

The performance will be repeated May 11, 1907.

DAVID KLEIN.

College of the City of New York.

A NOTE ON A SONNET OF STÉPHANE MALLARMÉ.

To the Editors of *Mod. Lang. Notes*.

SIRS :—The writer offers an interpretation of the following, one of Mallarmé's most difficult sonnets :

Ses purs ongles très haut dédiant leur onyx,
L'Angoisse, ce minuit, soutient, lampadophore,
Maint rêve vespéral brûlé par le Phénix
Que ne recueille pas de cinéraire amphore
Sur les crédences, au salon vide : nul ptyx,
Aboli bibelot d'inanité sonore
(Car le maître est allé puiser des pleurs au Styx
Avec ce seul objet dont le Néant s'honore.)
Mais proche la croisée au nord vacante, un or
Agonise selon peut-être le décor
Des licornes ruant du feu contre une nixe :
Elle, défunte nue en le miroir, encor
Que, dans l'oubli fermé par le cadre, se fixe
De scintillations sitôt le septuor.

A corpse is resting at night with the presence of no human soul to disturb it. The soul of the dead man is apparently free in the room, to be inferred from the presence of the mirror, which Mallarmé uses elsewhere as the symbol of the consciousness of the soul. The mirror reflects in itself the picture of the naked spirit of good. Nakedness is another favorite symbol for the idea or any other impalpable thing when divested of any determining attributes. Thus it seems that what we may infer here is that the spirit is wandering about at last in an absolutely pure state after it has been freed from the mortal and material shell, and so more fit for judgment. The seven scintillations may have no particular significance ; seven is merely a mystic number dear to the symbolists, as was the mystic number three in the Middle Ages.

The sonnet is also capable of a slightly different interpretation. The naked nixie may have this significance in connection with the mirror, that, although the mirror in actual experience does reflect exactly, yet when it represents the soul, it has no such qualities, its eternal impalpability being represented by the reflected nakedness. In other words, the sonnet may be a representation of the soul as free from its earthly husk, or as incapable of definition or localization.

ARTHUR B. MYRICK.

University of Vermont.